Morality is a personal definition of good and bad inbred by and through which entrenches one's prejudices.
Ethics is to the good of other people, at the expense of oneself; morality is to one's personal good.
Where there is a will there is a morality; to each their own, with respect to its preference.
To health and peace, notions of escalation are immoral. "In every case, its form, its excuse, its access to evil, is competition", which psychology no overlaying ethics is further permitted to distinguish.
Negation wants regularity. Its ideal experience is the imposition of and distortion by its morality upon it.

Some irony is suspect in russell's comparison of schopenhauer and nietzsche, the lesser of the two is given the more elaborated contribution.
In christianity the delusive knowledge of appearance was contrasted with another kind of knowledge, not with something of a wholly different kind; but schopenhauer will have none of this. His contribution is his pessimism, and his doctrine that will is superior to knowledge, which are related.
In christianity, principles are set down according to the wants of society and attributed to god; a principled man is one who acts in contrary to his own interests. When nietzsche says that christianity denies "any ultimate difference of value between one man and another", he does not mean democracy or socialism, but his subjective efforts' disintegration under the fairness of a final judgement. His contribution is to make morality a matter for man rather than god, and in turn, a personal rather than societal matter.

Schoenberg downgrades rules to arise out of facilitating intonation; gould flips it against his sprechgesang to accomodate for relative pitch.
"Who would have noticed another madman around here"? "Whatever the reasons for its employment, this device which sends him up the wall undeniably raises the temperature" and is the perfect push for film scores (eg 踏雪尋梅) over the edge of the balcony.
Convenience is an excuse - "I was born in toronto and it has been home base all my life; I am not quite sure why, primarily, it is a matter of convenience I suppose". [Convenience and hypocrisy are the two must innocous/harmless and maligned eg wendy synthesizers in the past no pre made sounds]

Fundamental bass is the other side of subjective constancy.

Good fragmentation reapportions stock phrases - Coming down the stairs, softly stepping on and rustling a gown of trailing leaves -> Soft participles coming down the steps, treading on leaves, trailing their rustling gowns
And similes - As grey and dim as -> Grey is the landscape, dim as ashes

But one strange story sits outside somerset's rule of thumb of sympathetic pragmaticism. It is a double conundrum - A man sets sail from his haven eventually for his homeland, only to return disappointed; not to return to disappointment, he gets off midway. Its tone, against the virtue of moving on, is affirmatively anti coming of age - "The mirage shone before his eyes; the illusion held him. Il est toujours en marche; le rocher roule encore. For the first time he held the present in his hand". One aspect of a perverted psyche is that it keeps order through suppresion and escapism, and its cure is to step out out of his shadow; acceptance mistakes cowardice for good sense. There is nothing without pretense; the dreamer lives in the moment.

Irrationality is the logic of transcendentalism. It proves that motivations transcend survival, in humans which occupy a special race.
A complication is complex, which is deliberately and maliciously isolated from its assumption and fundamental concern.
The trolley problem is a complex - tyranny of majority, taxing the rich is fair but taking it all abolishes private property for all classes, risk allocation for the greater good makes all of us a sacrifical lamb, whole society vs marginal constituencies, trade off between law and democracy etc.
Psychology is irrational when further differentiated by ethics - weightings must

be direct and tangible.
When push comes to shove, the red button pins onto a blood stained shirt; acts of the same function seperate by a thread, the textile quality of proximity. Categorical vs Consequential - Corroboration or Contradiction? Sufficiently distant behind the front and dotted yellow lines. Lest utilitarianism be averse to unpleasant sensations.

The hedgehog without quills:
Pessimism is an ideal - So daß sie zwischen beiden leiden hin und hergeworfen wurden, bis sie eine mäßige entfernung von einander herausgefunden hatten, in der sie es am besten aushalten konnten. The psychoanalysist "wantonly lits up his lamp" - Que penserais tu d'habiter le chaud? Tu t'y ragaillardirais; comme un lézard, you may even learn a smooth skin. The social critic pours water on this optimism - 假使豪豬們中夾著一個別的, 並沒有刺, 則無論怎麼叫, 它們總還是擠過來. But his gloom and doom also bites the hand which feeds him and spits out his sharpest tooth, that stinging inevitability of idealism; and putting two and two together, "develops in some direction in which his pessimism may be cheated" - "If two of us were one of them, or two of them, all of us could be all of them". Une seconde? Quelle imprudence; il sera toujours trop refroidie, heureusement.

Other people is hell, other animals are open to (the) look and misjudge - "alors, ils restent tous les deux sur le trottoir et ils se regardent"; but sometimes the pavlovian tail wags.

Dostoevsky's admirers forgive his crime completely, his critics punish him by mounting it on the top of the mountain as the lens through which his output are all to be examined.
In crime without punishment, do not despair; in punishment without crime, la lutte elle même vers les sommets suffit à remplir un cœur d'homme - Pas de sang sur le couteau, mais écrasé entre les tôles, sanglé dans son blood stained shirt noir et sa cravate dorée, sur l'autoroute quasi déserte and absolutely haunting in its bleakness, dans son cœur il y avait encore la lutte et le sang; flying trollies old man out of the sea and his mind.
Suffit à remplir - Fair enough/All fair and square and above board; "We did this robbery together, so you get half; this robbery, on the other hand, I am doing alone".

- Form is the first decision by a creative process. Flip through the early pages of nineteen eighty four for a primitive story:
He picks up his pen. His sets down the date. Why a date? It is a diary. Material selected by relation to each other of being within a timeframe. He doubts his choice. Can he who does not know the time of year tells what happens in a day? Yes he can. So he begins to write.
Outside of dystopia, a calander can be contained, but form remains at large. That paper my mind goes as blank as when I sit in front of. With a pointed meaness this is put down as a failure to think in complete sentences. Instead, the page is uninviting because of formatting. Difficulty in expression has much less to do with language proficiency, than questions of form.
- The organization of ideas is made easier, if we do not demand that they be justified with respect to a centre, but only intervallically. In turn, convenience affords comprehensiveness. Sometimes called stream of consciousness, sometimes atonality; in them all is aversion to waste.
Have a taste of sartre's leftovers from intimacy: On devrait pouvoir aimer tout d'une personne, si on les voyait comme ils voient nos mains et nos bras peut être qu'on les aimerait; les étoiles de mer doivent s'aimer mieux que nous, elles s'étendent sur la plage quand il fait soleil et elles sortent leur estomac pour lui faire prendre l'air et tout le monde peut le voir.
- Generally, processes speed up as procedures loosen. Minimalism in form serves maximalism of ideas. It is the simplification of a method, not the materials involved. On the contrary, replacing actual sounds with percieved harmonic implications, results in information overload/form outgrown. To realize every contrapuntal possibility, to give an inevitability to every development, to have an iron clad alibi for everything - "There has been in the whole second viennese school that urge of proving all the time that you are on solid ground". This is

the paradox.
To produce form is preverse, it contains its implications to no outside use or support. But for our selfish self understanding, when every idea is comprehensible and every connection is compatible, form is a useless layer, skinned and the truth emerges. But for our "evil ways", "it gives a certain sheltor, an isolation - So I think most artists use forms as props. The dance suite is a prop, just as the sonata allegro and tone poem and critque and self parody. And the reason for those props, the reason for their employment really, is one of the most touching things about human beings. They are inadvertent confessions of modesty and humility and caution in the face of the unknown".

Medium and information load:
- There is an old cliche that the radio is a mono medium. When it is presented with what you could call an entanglement of center image data, it can select its own points of emphasis. Stereo takes away certain of the prerogatives of the listener's imagination and does a lot of his work for him.
- The harpsichord offers a certain number of levels of articulation, registered and with an independent will giving a marvelous clearity. The piano is less circumscribed. It has so many inner balances that can go wrong, it presents you with an embarrassment of riches. It makes everything as muddy as possible unless you present it with an analytical account so clear that it knows exactly what you want, so everthing becomes a special, inquiring proposition.
You can play marvelously at one tempo on the harpsichord (people who want to dash off liszt etudes have the wrong impression that the it doesn't accommodate to quick tempi). It doesn't know the sense of legato that is one of the aspirations of the piano, it cannot sustain, not in the sense of pedal suspension but in the sense of an idea, an arched line. So you very often find yourself taking the slow movements faster and vice versa than you would like to. Bach built the kind of architecture that moves in blocks (rather than in triangular paths with crescendo and diminuendo), but within them the major and subsidiary matter can be varied on the piano. It can act as a ruler to the blackboard of your analysis, to pull parts out for display. So the piano can be a more faithful instrument to the idea, provided you approach it in a way which does not change the basic granitic shape and still keep things in terms of blocks; which castrates it to simulate the terraced registration of the harpsichord, fixes it so that it is a shallower and more responsive action; with a mechanism which is like an automobile without power steering, it does not drive you, you drive it.
- Take an attractive, elaborated, meaningful theme, use it as the source for a set of variations, and you will have a disaster on your hands
- One can hardly suppose that the magazines will be displaced by some other form of periodical as the magazines displaced the annuals that once flourished so luxuriantly, but it is at least not unlikely that the magazines will change their character and so cease to offer an outlet to the writer of short stories. Then the art will have gone full circle. The short story started with the tale told by the hunter round the fire in the cave which was the dwelling of primitive man, and, having run its long long course, will then return to its origins. The teller of tales, sitting before his microphone, will narrate his story to an immense crowd of unseen listeners. But if this happens it is hard to believe that he will have an attentive audience if he tells stories that depend on atmosphere, they will have to move swiftly in one unbroken line. I side with somerset over gould on what makes a comfortable listening session on the radio.
- Viridiana and le bonheur, among other (heureuse) similarities, marks the transition from monochrome to colour. It is possible to get a message across (or at least move a skipping rope along) black and white, whereas colour generally aims to be unintrusive, as no more than coloured lenses.

{Spy story's introductions, black and white detective stories, coloured lens and it remains for blackadder's hospital}

Minimalism seeks the shortest way between two points; at the other end, following the mcluheneseque trajectory, the extraneous is a probe to the extra environmental. If the miscellanea, in genuine absence of an accentuated plotline, moves around linear chronology; its tenuous, of an outrageous

remoteness beyond the four squaredness of optimization, is affected with a quasi absurdist affection.
The razor's edge has one such penatration into existentialism. Chapter six revolves around a conversation, around which the reader is cautioned to skip. We have no choice but to move along for the tabletalk is stale, but the shot, against the main action, of a coffeehouse in the early mornings, the panoramic view of the flow of people coming in and out of the shop, weaving in and out of the dialogue, "achieves an almost conversational style, which manages to keep its coffeehouse cool".

Subjectivity vs objectivity stems from distinguishing sources, me vs others. The reader always believes himself original, for the author's importance he detemermines, l'absente de tous bouquets.
Art appraisal teaches that we can judge an objective thing (subjectively), but not a subjective one. Constructive criticism, then, encompasses and takes into account every school of thought, with a statesmanlike impartiality and democracy, but expouses no opinion of its own. It is held to no firm ideology, but is constantly shifting and double dealing.
(Where is even the man who tastes the best of all possible worlds? Who sees things simply, without looking for a multiplicity of causes with which to obscure the effects; who takes good care to avoid asking as to the wherefore and its reasonable purpose; who découvre le principe d'une culpabilité raisonnable without laying claim to mysticism) Right and wrong is a subjectivity which is the unknown, in which depths lies objectivity.

The grass is always greaner in the outakes - even mistakes possess morality; spontaneity is cut by the editor.

To justice, finding a crime to fit the person is malicious prosecution; in art, it is morality. A work is read for its arguments, but it is written by and out of prejudices, which are inevitably true for they are applicable to his psychology; so its merits vests only in the eyes of the beholder. It would be to strauss a laughable distinction gould puts to his heimliche and morgan; inspiration is for other people, "der künstler hat sie nicht nötig, ihm genügt die wahrhaftigkeit, das zu sagen was gesagt werden mußte nach den gesetzen seiner natur". (Finally it is such a part of him that he is suffficiently distant from it, like les estomac de étoiles, everything goes through it but for it he has no more any feeling, then he can see it for and develop an interest for its (hopefully self sufficient bits of) inadequacy)
The scientist takes consolation in the humility that the laws of nature are known already, so does the artists in the laws of his nature (quand chacun dit trop tard, je ne pus crier que déjà). In eternity is its adequate consideration before we assume shortly its personifcation, and in its excorcism its true and full face has finally no need of expression. Our development in one direction at a time must be a misrepresentation, but creative acts never mean to be representative of a personality in any paradigmatic plane, it represents only the freedom under it to which we are subjected. Subjectivity and immortality are the same; for intention precedes knowledge.

In literature alliances form out of a common enemy, never a common goal; never in agreement with a writer's own point of view, only in his criticims of other writers, and they of him - "We fought with the germans against the french, with the french and italians against the germans, and with the french against the germans and italians; to break the whole thing up we have to get inside".
One never agrees with a whole work, only with some of its isolated aspects; but it is as a whole that a work has any value, there is nothing to like about just the bits that we like. Art is no more than an integrated structure with the capacity for criticism.
Therefore a completed work begins its creative process, with questions of form and structural integrity.

Change of key poses problems for repetitive variations; it is this elected harmonic link by which modultion is given a type.
Why have chromatic modulation when we can simply have

(disconected/interconnected) parallel fifths? Why go the trouble to find harmonic links between consecutive chords, when, by using transposition as the mnemonic/homing device, we can modulate anywhere without placing the transitional chords next to each other? Bruckner symphony 7 mvt 2 bar 1 (C#m I6) - bar 9 (G#m V6).
I wonder if this is not just what the twelve tone method sets out to do. By allowing, (and disallowing everything) other than the four operations, transposition, it lays off the many modulatatory means and have transposition carry all the harmonic work; ie atonality is not complification but simplification.

According to wilde, critique is the purest form of expression; an honest form, which celebrates rather than conceals its influences. In return, it is rewarded with the widest range of formal devices and excuses; veiled and unobstructed, it is unbounded in subject matter - "A passacaglia of fact is the most glorious of excuses. Documentary, tied supposedly to hard information with some kernel of news underlying its process, sets you free. Free from the assured dealing with pure information and permits its transformation. One has simply to incorporate that information on its own terms, terms which admit to no contradiction between the processes of art and of documentation."
All of orwell have a political orientation; so it is when they are not expressedly so, that topic and theme is sufficiently distant, and ingenuity is excercised in connecting the two. This political vigilence, furthermore, puts him across as a skeptic of nature and cynic of technology; in fact, he is their advocate, and they are his best ideas. New words, film revives language; poetry and the microphone, studio comforts. (But they are still only a runner up to kafka's. His run in with the taxi driver (whom "he had taken off the rank for a fare which in English money was about threepence") is without the spontaneity of kafka's airplanes; or "nietzsche remarks that the pathos of don quixote may well be a modern discovery vs "this devil, whom he diverted from hiself, thereafter, quite out of control, performed the craziest deeds, which however for lack of their predestined object, which should have been precisely sancho panza, did nobody any harm"; the mudlarks is however a telling story) His best work, and only good prose, is on the common toad - "All these bleak miles and lovely ineffectiveness and political inwardness in this chekhovian dove grey world is worth treasuring in the promise of those strong self sufficient worlds by totalitarianism"; a tour de force of things to do in the wild - How many a time have I stood watching the the toads mating, the withered sallows along dismally muddy roads, the grey crows flapping across grey skies, or a pair of hares having a boxing match in the young corn.
[Cut and paste (re "Father Zossima astonishingly previews electronic culture - There are those who maintain that the world is getting more and more united, more and more bound together in brotherly community as it overcomes distance and sets thoughts flying through the air; alas, put no faith in such a bond of union" and instant transmission and abuse meaningful and psychology) Donald mcgill's painting of the three woman of antibees is like transgender in life of brian - How can you fly you have no wings]

Fourty years fill the shortage between advertisement and occupation:
Wilde aruges a law - "The subject matter for creation is always diminishing as that for criticism increases"
Hesse observes its mcluhanesque transformation into a state - "The development of the press has made the critic a permanent institution, into laughable offices or appointments which art had not".

Subjects and their sources:
If ballet is a living thing, then perhaps your disinclination to observe the ballet like aspects of the suite form is really symptomatic of your own disinterest in ballet as an art? Well, that may be true, but I will give you the best of all possible proofs that it does not much matter, schoenberg's suite. Now, there was a man who did not like the ballet; we have copland's word for that. Because schoenberg is in this matter just as myopic? Simply that he, by his own admission, and I am quoting copland, did not consider ballet as a serious art form; yet in the very first work that he wrote which employed twelve

tone technique, and two hundred years after bach wrote any of his suites, schoenberg turned to the dance suite form, and I think it is worth asking why - Schoenberg was always greatly offended to be regarded as a theorist, yet undeniably it is his theorist aspect that seems to influence most people today; do you think the intentions of schoenberg the theorist were well represented by schoenberg the composer? I do not think he wrote his method at sufficient length to express his mind; his writings are rather sketchy. He was a very curious mentality. Not at all my kind of person, I like someone more humanist, let's say; he was probably very humanist in his spirit, I am sure, but there was a kind of fanatic thing at the very bottom of his core which you could not argue with. I remember once meeting him and it turned out that I had been just writing a ballet, I knew I would hear something from him but I did not know quite what; at any rate he made no bones about telling me his dim view of ballet and it seems to me to typify schoenberg the man. This may be a very appropriate time to tell the story of the virgil thompson column? He thought I was against him which I certainly was not; in the end we did exchange letters in which he indicated that someone had been telling him things about me he was glad to hear were not so, so it had a happy end, but in my mind it gave the sense that he must have had a feeling of being persecuted.
Adaptions are often more spontaneous than the original, with the ["easy to understand" + situationally independent/not integral/specific so always correct] explainatory tidbits and the unscrupulous analogies, which are the miscalculations of drama, cut out - the day of the jackal "over the past three years he had got used to good clothes"/"her motives were simple they should be avenged" + re oswald problem and solution - "to read about the president" and "go to the local lending library and looking up the entry in wiki"
[on the hocrux bit, the emphasis that useless objects would not be used -> they could be anything
people mock it for dumbledore ask calmly(and there is more than one of such changes), but that barty croach junior line is a legend]
A treacherous simile draws parallels between different points in time, without consideration to structure or narrational significance, so far from unifying them or the dismantling their linearity, is merely deserts its duty - 這場棋局，就像沈佳儀跟我的關係. 多年以後，不論我再怎麼努力，永遠都只能搏個有趣的平手. [Cut]
The jackal = adaptation of oswald (best film); Nicholas cage vampire's kiss (best acting); Rowan atkinson maigret (film of the decade); Little forrest (recent attempt)

Security feels safe in likelihoods, stockpiles and prerequisites (I can do it/have what it takes); to be let in the security guard background checks the required identity documents (I did it/上岸) - à supposer même que tu puisses dorénavant avoir succès cela ne suffira pas (eg tu resteras toujours orphelin de ces youthful directions to where/directives the life of which you never lead). Yet human accuracy preeminently does away with competition - Car méme si jamais elle n'en avait fait l'expérience, elle n'en avait pas moins une notion trés précise de son parcours archétype; faulty memory, a tale as old as time with unlimited/wuthering heights, makes data bank irrelevant - "I (mis)understood it to be true, but anything can be? Well done".
Besides, the best of both worlds (eg superficial vs sentimental/sympathetic) is still not the best of all possible worlds, for we may "develop the luxurious taste for a clear conscience". The answer to that paradox must be in something universal (it is done/expected) rather than contingent; freedom contra directionality.
Qu'y a-t-il de précieux? Snap back to reality, the order reverses, deduction becomes induction, plus rien ne suffira jamais becomes il sera toujours trop tard, the motion no longer rests on the statue of limitations but always passes, the docile and dormant anticipation of momentum inhibited and inflammed into the fervid and feverish assurance of uneventfulness (cheminaient avec la physionomie résignée de ceux qui sont condamnés à espérer toujours), melancholy cured and guilt affirmed, idealism crashes the party and the music stops. The most precious thing is hope, and everybody in a tragedy is full of it; when a donation is made to subscribe to its situation we "feel cleansed, absolved, purified, it is a sacrifice; after which it is rude to question what happened to

the offering"; the ladder is kicked down for a hierarchy and pedastal, the area is cleared and weeded and teared down to make room for improvement, and the grass is always greener, whatever evil is blamed on this world is washed away by all that divine unfairness and hope is restored to humanity.
Regularity recognizes and wants chaque éclat minéral à lui seul former un monde; tragedy does not recognize this possibility and prefers escalation. Yet all predilections are one and united by the preferences of desire. Negation finds nothing above/outside the remit of its morality, and everything happens by/with its permission; hope entertains no priority than its own survival, and all of the proceeds of the show goes to support its upkeep. Tragedy is like the growing ambiguities in tonality.

Disillusioned with the good of tragedy (eg masoch inequality), circumvention never completes, tragic effect goes above and beyond actual tragedy; (not by going along with it, instead it cycles/dials back and abandons the situation) descrepency imports some more (when no more is) to be lost, increasingly likely to succeed:
Virtue of moving on - tangible bad hinting at a rosy what if vs maturated good hinting at a dead end; an open ended idealism.
Masochism - forfeited/implied vs fustrated/narrated; a disputed master morality, embellished by (and uncorrupted to) the slave's triumph.
Alternatively, the untrasferrable good in the enjoyment of slaves is disguised in the ownership dispute - miss blandish "wet slobbery lips".
(Going further in the villian, the good is irreversible - 王語嫣不住催促他務須進去相助慕容復; idealism gives it back to the hero to reverse attainment)
Finally/In its frontier/last stand/ultimate sacriledge/contradiction in terms/self parody/fantasy, hope is pushed over the edge to idealism in full view and spring:
Inhibition inflammed (reversing the irreversible, tragedy in idealism) - wish contradicting spirit
[To adjudicate a doing by invitation of another intention, and from whom labour demands pay and gratitude. To keep god alive even if it means dragging his name through the mud (hence nabokov sinning towards jesus). To wish that idealism is tragic, that it sweeps up notions of escalation. To conflate the mousehole man with the overman, to elongate his stature, to take advantage of this idealistic neglect for the details of his tenure to associate short with and short in with tall standing which he does not stand for. To appropriate/fasely diagnose pretense as an irreconciability/oxymoron with enjoyment, un curieux plaisir qui s'exerce au commandement on se lèvera tous les jours à dix heures - une règle du jeu qui n'était pas sérieuse et qu'on s'amusait à prendre pour telle becomes 穆念慈道你認得我嗎? 楊康荷荷的叫了兩聲. 穆念慈道啊, 你看不見我. 轉過身子, 讓月光照在自己臉上, 又問你認得我嗎? 楊康呆呆的瞪著她，隔了半晌，終於點頭. 穆念慈很是歡喜 (top gun nod and smile). Where even negation is undisturbed by its undoing, to make an exception to itself of its doing. (ie successful negation or negate and succeed)] [Cut]
Implicit impedence is immutable; when circumvention is explicit, the two comes full circle, tragedy is allied with idealism at last.

Everybody as artists vs Art for all
To be personal, art is morality; outside of which it has no use or support - The value of an artist is the particular isolation from the world about which he writes and to which he wish to contribute.
To serve society, art is communication. A simple and synchronized message reaches wider; gets the point across - Tragedy can be avoided par l'usage de du mot la plus juste et appropriate et adequate. The more tangible, the less open to (mis)interpretation. To make no bones about its stance and affiliations, to skin its mysteries and pulls its roots up to the surface. Education takes up this mantle, especially with sports, which is fittest of all for transfer.
Yet art is inseperable from its form, a wordless medium cannot be peiced into a slogan. So to make its association exclusive is doomed to fail. Popularity is objective, if appropriation is appropriate, every faction will find an application for it; vice versa, duplicity cannot be rid by an unmistakble loyalty, but by absolute yardsticks.
Nevertheless, an external value, vis a vis contact with the world outside,

cohibits with social commitment. It is doubly defeating, then, for an externally dependant view to disprove its outside influence. One such double crossing is boulez's serialism - "a music that would have no meaning beyond its method of composition, at a time when meaning through external association was all"; a political token for independence from politics.
In the ultimate confusion of the medium is the message, the migration instinct gets into its most efficient transport - Divorce and deprive the creative process from the creation of a work.

The altruistic approach is to focus on the performance rather than the performer, but "most of us tend to look for signs of premeditation which distinguishes ourselves from the dupes of an aimless and indiscriminate mind". In a flip of men vs machine, competition teams up with technology as the adjudicator and validation of human triumph. In arts, technology is forgery, through documentation/lapse of identity^ in a permanent record, credits are stripped of their integrity; in sports, technology is a proof reader, through undoctored perservation/virtual aggrandization(zoom in/slow motion etc)/instant transmission, integrity is restored to the game. Yet when the level of judgement is above the league of competition and human accuracy, it is accidental rather than intended efforts which are rewarded (human error reduced in the detection of human error, mistakes found which would have been missed, makes the competetion unfair). The colosseum, which extends dissonances serially combined without auditory connections, becomes the venue for aleatoricism.

^An orwellian censorship that contradicts the whole post renaissance tradition, which has this odd attachment to freedom, with the incentive to put a further ethical grading/gradation to a morality.

A good metaphor is pliant and stretched apart - 從前我就比不上萬圭, 現下我跟他更是天差地遠了. 她有好丈夫好女儿, 過得挺開心的, 讓她夫妻母女快快樂樂地過日子吧 - 一對黃黑相間的大蝴蝶飛到了山洞口, 一會兒飛到東一會兒飛 到西, 但兩隻蝴蝶始終不分開. 戚芳叫了起來梁山伯祝英台. 這種蝴蝶叫梁山伯祝英台, 雌雄一對雙宿雙飛從不分開. 狄雲手足無措, 就將一隻蝴蝶打死了. 戚芳道你瞧, 多作孽. 人家好好一對夫妻, 給你活生生拆散了 - 戚芳悲從中來, 眼淚一滴滴地都流在手中那本書上. 淚水滴到書頁之上, 滴在那兩只用花紙剪的蝴蝶上, 這是梁山伯和祝英台. 他們要死了之後, 才得團圓. 戚芳沉浸在回憶之中, 那天他打死了一隻蝴蝶, 將一對情郎情妹拆散了. 是不是老天爺因此罰他受苦受難 - 戚芳眼神散亂, 聲音含混, 輕輕的道那山洞裡, 兩隻大蝴蝶飛了進去, 梁山伯祝英台. 師哥, 你瞧你瞧. 一隻是你一隻是我. 咱們倆這樣飛來飛去, 永遠也不分離, 你說好不好. 聲音漸低, 呼吸慢慢微弱了下去.
Never before had one been torn and tormented under so many misgivings.

Tom and jerry - David and goliath - Britain and america:
No cartoon is more divisive in its reinterpretation. Is prey or predator "symbolic of our struggle against oppression"?
ps Duplicity of psychology - childhood innocence left behind vs immature children learning innocence
The upper hand is handicapped. God discriminates against cats.
From cat to underdog, fairness is a degree of tragedy; but by divine intervention, a moral matter. Giants are too big to fall; in defense of earthly riches, right is might.
This parable is popular to american justice, because to it antibullying means the bullied turns into a bigger bully, and bullies the audience into cheering for him and stepping in his shoes. Injustice is to rig the competition but keep the same result afterall.
It is said that british comedy laughs at its characters and americans with them, but why can they afford to? To be two dimensional and crude and not well rounded or redeemed, and still less bullyish? When baldrick proclaims "there is something afoot in the wind, the huddled masses yearning to be free", he is not made to sound as "the voice of wisdom, but spoke so because he is" stupid; so as blackadder is not portrayed as a figure of power, so neither ought baldrick to overthrow him. But when the secret wish is to destroy the equalitarian version and usher in a new order where they can at last get their hands on the whip, the revolution is revolting.

Stoicism foreruns darwinism - "Every life is in harmony since nature caused it vs Only when individual will is directed to ends which are among those of nature". If in the mouth of virtue, more organic is the horseshit from animal farm; in the mouthpiece for expanisionism:
Survival of the fittest is engrossed with evolution - all of what is results from evolution, and what is continues to evolve, ie imitation is divergence; conservatism with the status quo - nature stops evolving so evolution should conform to what nature is.
The adaptive strategy of revolutionary order is counterrevolutionism.

Happiness is to want regularity.
Escalation imparts direction; regularity accords freedom. Negation celebrates free will. It takes personality as a psychology rather than teleology. If there is change, it is spurred on/forged ahead not by determination or discipline, but made possible by choice.

Schopenhauer would be menial if he were only to provide an ontological seperation of free will, his contribution is the inequality that to do is freer than to want, which is restrained by our personality and self understanding and no end of paradoxes.
Preferences precede freedom. Freedom is the demon of choosing according to the chosen; if we can change our wants, it can only be possible by the logic that our wants are always unchanged. Therefore the preferences of desire is not greed en roule/insatiable but invariant.
In the same way, if change of mind is conditional on happiness, freedom is invalidated (personality would be a teleology). Joy, then, is standard; every way of life carries the same happiness index, one cannot be happier by changing himself.
The implication is that all emotions are in pairs and in direct proportion - "Each voice always had the diametrically opposed character to the voice whose child and offspring it seemed to be." (Moreoever it is not afterwards/henceforth, say after success under stress, that anxiety thereafter multiplies joy, but at that very moment is contained every possibility; in this schoenbergian embryo, psychology is unconcerned with actualities, it matters not whether a mindset is likely to succeed or relatedly self opinion, but what success means to a psychology) This does not mean that the good comes with the bad, rather one selects his enjoyment. Where all options are equal, without the selective pressure to cure a maladaptation, there is freedom of choice.

The psychology of salvation is unremarkable. Transcendence is confused, out of ego, with other worldly. (So too is the political lie about doing an intention)
Anxiety is the inspiration for all things spiritual:
Intention is its propensity. Which determines the action. Hence its doing is indeterminate, and drawn from everything; god is dead, it is done.
Intention has no undoing. The sadative it anxiously gobbles up is its anxiety; negation negates. Hence the lier paradox, a thing contra itself.
If doing is exceptional (improves the intention), regularity is impossible; for, where even negation is undisturbed by its undoing, its doing is an exception to itself.
Want and do - "If there are inaccuracies, we would not want to put the interview out. That puts a completely different complexion on it"
The adjudicating intention never leads to adjudicated intention (sedative anxiety); its merits must be answered already. It goes further than malicious prosecution, crime is not fitted as guilt is assumed. Happiness is two plus two equals five, a doublethink censored by the thought police and confession coerced under the torture chamber; to want regularity is happy.

Intention precedes knowledge, ergo desire is invincibly ignorant and greed is guiltless.
The apple of knowledge is not the harbinger of hunger, therapy not that of anxiety.
ie It has no element of acquisition or progression in stages. Rather than turning to mysticism, the absence of a knowledge prerequisite is learnt easily from law. It is no defense to say I do not know it, therefore I cannot

contravene/be it; ignorance would become truly invincible if one can owe a cure to a laspe of knowledge.
Mysticism is a malicious concealment its assumptions. It teaches that there are no steps to success, but foregoes the premise that desire is a matter of intentions, not a problem "so necessarily needs to be corrected", so there is no cure and progress.

The base of implicit circumvention (hence the most baseless slander) is lack of will. Doing does the bidding of will - Overbrimming excitement makes it momentous to sit idle and stall and prolong/completion discontinues/confidence keeps its cool by cowardice mistaken for bad sense/the accumulated future fails its test of discipline; enthusiasm is idolence.
ps Duplicity of psychology - greed and indolence, at odds (greed compensates labour), justifies the other's sin.

"Having attained we do not quite like" in a pact with unfairness, ego disguises in self vs external. "In every case, its form, its excuse, its access to evil, is competition" - A slave morality envoloping the same earthliness.
Fairness is the root of all collusion; morality is "a sublimely selfish act" which makes positive character irrelevant.

The virtue of moving on:
An underdeveloped relationship immaturely moved onwards, the discontinuity paves the way for a smoother series of events, whereby the past can be interconnected with and le luttant vers son sommets be persuant to/persued onto the present, and so bridges the directionality of the passage of time and the accumulative consequences of its suite d'actions (avec ou sans lien); the unresolved past severed off/resolved by being severed off, is the tragedy which upkeeps/suspends hope and points the way to a better future.

Have I got a big nose mum?
- Brian is a quick learner, and the two sermons(seven and fifty two minutes in) demarcate his ascension from fellow traveler to probationary martyr. The church is skeptical whether out of lampooning can emerge nobility. If cruxifixion is a criterion of embarrassment, parody pays it respect. And this is the catholic argument - the masses are not sufficently educated; but ignorance, weighed by pascal's wager, is to their advantage, it is not a sin but clemency, the greater the invincibility the greater the ignorance.
The point is to present a coordination of causes and effects, an interpretation, which arises in the minds of anyone listening to those myths below the pulpit.
[It is not at all unlikely jesus begins preaching through imitation, although only brian would try his hand at it as a method of diversion.
It is not at all unlikely jesus is spurred and pressured into preaching, as a figurehead wielded for influence by a flailing leader; it is even likelier that this burden gets in the way of his other preoccupations, and the humanisation of jesus is by far the greatest highlight of this film.
It is presumably true that jesus inspires, and has come to inspire, more followers than he expected, and it probably would not be too far off to attribute its success to haggling habits and psychological conditioning.
It is unlikely, whatever the criticisms may be of his teachings, that jesus intends to immure his apostles into rigid dogmaticism, yet this is just what brian unwittingly kindles. The author will have you believe that he is criticising christians and not christianity. (ps not the nine oclock news apostles' creed reverses the debate, or I should say, splits the bishop into two, his creed against his mannerisms) I disagree. The proclivities of followers traces back to the tendencies of the ideology. Always blame the religion, never its followers - "If a men's work is easy to understand, an explaination is unnecessory". It is impossible that the film is a satire on people rather than teachings, since the effectiveness of teachings is demonstrated by its effect on people; (as david frost says in his show trial) if a government policy does not procure the intended effect, it is the minister who gets the boot, so it is that the blame must fall on the religion and not on its practitioners, afterall, religion sprawns to suit man's needs, man's temperament does not evolve to fit a religion. If god fairhandedly created man in his own image, he should have no

problem understanding human psychology; even "such exalted circles as cabinet ministers and journalists" cannot blame government policies on public morale, it takes a god to make the biggest of all excuses] [Cut]
It is unlikely jesus would cheer up his two crucifixion companions with stoicism. (This makes it the only time his envoy does not act as jesus would have, so if there has to be one this would be the blasphemy that violates the sanctity of the sacrifice) Firstly, because the christian attitude is not to look on the bright side of life, but the other side; look at the lillies, not to take in the scenary (What lillies? Je dis une fleur), but to know that god is with them too, and "are not ye of much more value than they"?
Secondly, it places all the persons put on the cross on equal footing; emphasizes the solidarity from common experiences, rather than a connection to a god revealed to himself only; symbolic of the struggle against reality rather than the struggle towards religious corruption. It is, out of the two, the more embracing message, and it is likely what the two thieves thought.
[Life of brain is a useless, specific comedy]

Bloody do gooder: How often does one find in law, a narrow down on the application of a statute or precedent, not as usually said to curtail its infringement on other rights/as a balance of interests, but to protect its own interest, because to follow it would be to bring about the opposite of its aim? Not often, because they, at least, are the ones whose conscience have not entirely eroded, as for the rest the wrong is simply allowed to pass under the justice who turns a blind eye. [The but for test is a good illustration of double crossing - scrap it and zoom in on negligence, then business miscalculations would be allowed to claim compensation from irrelevant operational procedures; go the extra mile for causation, then failure to provide safety equipment would have breached the duty of care, except in the egregious case where there has been no attempt at care, because actual working environments render those equipments unsafe. The law cleverly zigs zags between the two direction, such that the fairchild enclave always has its back turned to the working man | Negligence distinguishes between loss of property and economic losses. The point is to offer greater protection to citizens over corperate litigations, but it may also be just the loophole for monopolies to attack emerging businesses] [Put everything here] They are performative bans without addressing the mutual exchange which give rise to those conducts - ban upfront payments, as a tenant protection, instead of reworking the credit system, and you simply put people out on the street; get rid of leprocy, as a cure, instead of addresing destitution, and you simply put people out of a job. Leprosy is a profession, the profession is the disease.
It is in this sheep's clothing criticisms of regulations are disguised. On the liberal front, it is called lawless; social critics chime in their analysis of right to flexibility vs right not to be stretched. Law is not about rights, it is about healthy competition (insofar as it is about rights, it is the right to healthy competition). Robbery is outlawed, not in the balance of right to violence vs right to safety, but because it is unhealthy competition. It is not about power imbalance in freedom of contract, the point is that health precedes conflict of interests.
On the consumer end, the right to choose is an illusion. We are offered the flexibility to be stretched/voluntary assumption of risk and survive or to be outcompeted. Healthy competition, put in by regulations, is freedom.
There are two common lines of misdirections. (price increase + lose advantage) the inflated costs would be borne by those who accept their exploitation, and in the alternative, those who accept their exploitation would lose their competitive advantage. An unfair market is unfair to those who do not accept it, and to those who do. The cost would not rise, because the market is not made less attractive, rather it has for too long been disfavoured towards you, and it is now made healthy. Regulations decrease profits margin, but good regulations increase competition, so the decreased profits have to settle for even less. "I will lose, along with it, my advantage. Advantage? Advantage to what end?" "Never mind your seat, what about your lungs"? Shorthold tenacy is the culprit, in this way to problem of upfront payments solves itself. [Cut]

American individualism is the excellence of his conformity. Il y a des individus

comme il y il des gratte ciel - À plat, ce quadrillage, les rues se ressemblent tant qu'on ne leur a pas donné de nom; individualism can only be viewed en hauteur, when one looks up, to des modèles et des exemples. The construction which both at the same time emphasizes the temporal nature of the cities, and transcends its blendness, is the highways. It is the symbol of freedom; here everyone is free, not to criticize them or reform their customs, but to flee them, to leave for another equally bland city desert. European cities have a past; american cities are open, to the world and future. This gives them their adventurous look and, even in their ugliness and disorder, a touching beauty. ps The drover's wife corroborates satre's comparison - Nombreux sont ceux qui, partant pour la guerre, ont liquidé leur appartement et vendu jusqu'à leurs complets; les femmes de soldats réduisent fréquemment leur train de vie et s'en vont habiter plus modestement dans un autre quartier.
Modern china excels in conformity. Their remaining globolized difference is the excellance of oppresion over freedom. Railways are a starting point for comparison and departure. In china, every station is new and identical; europe has choice and diversity, the modern falls behind and the historic falls apart. It calls to mind vast spaces and long distances; here there is an irresistable urge to travel, never on time and to the destination, so does not offer the movement and opportunity of america's single lined highstreets, but to "traverse through miles that are absolutely haunting in its bleakness and emptiness and starkly magnificent beauty". The chinese mobilization system is grand, on board which no livestock is worthy to be its passenger, but to be loaded and packed and moved along. It no longer distinguishes between sevices for their convenience, for the good of the people, and conveniences which ease them in their service to society, for their more efficient employment and deployment, for their subsumation into it, through a continuous whittling down of their dignity. There is something very repugnant about hearing a chinese speak proudly, garrulously, with bad breath and spit flying out, of its modernism. It is like a man dragged out of bed to work, and for his putting up with a dehumanising schedule, accomodated/compensated/granted an exemption, from brushing his teeth. In america, la personnalité doit se conquérir; in china, personality must be defeated.

The centre of conservatism is the connection between duty and rights. Like darwnism, it finds justification in nature. Right is might; but, not least because strength naturally serves destruction, it is self contradiction that a civilization built on savagery is the strongest. All of this ties up nicely to the fascist doctrine of preventive war. Even the laws of the jungle make no provisions for the future, yet society turns from a collective effort to survive, to a precondition of the right to exist in the name of advancing humanity. [Technology, advanced in his name, is his enemy. It reverses the marxian struggle, instead of the proletariat gaining back his access to production through stages of material dialecticism, society becomes more and more unequal as it finds replacement stage by stage for men] There is a resignation, even a moral calling, that we should be collectively tyrannized, punished and motivated. It is all well and good that there is enough food to feed every mouth, but we must not share it with him so as to enforce his share. Who is we? We are an entity against the individual, who stands for the right of man; when we win, everybody loses. Scarcity is the root of all economic problems; man made scarcity is the root of all corruption.

Zamyatin's we is the most perceptive, because it has a psychological, rather than political, orientation, which inspects the climate which prompts the people to support totalitarianism, rather than its methods of oppression after its establishment. Nous sommes une entité, en sorte que nos jugements sont canoniques; tiré d'un certain nombre de sacrés canons, classé non d'après les caractères incertains et trompeurs de la vraisemblance et de l'humaine vérité, mais d'après des caractères intrinsèques, permanents et manifestes, pesé au poids des armes. Patriotism is not nationalism, orwell reminds us, nonetheless the only way to find peace in the city, is to opt out of it. Vigilance, then, is a feebler safeguard than isolation. Detachment is the strongest vaccine, by which somehow even leningrad, though the travel warning is not lifted for new york, may be mistaken for a peaceful city.

We "do not compaign on history/backgrounds, because our candidate does not have one"; truth is cult (of personality etc), deepfakes, inclinations to belief, are truer than truth.
"Who would have noticed another madman around here"? Democracy's cunning plan enters with a bin on his face and turnip in his mouth, leaves sticking out.

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- We want hope, so a story is about good and evil. Hope asks for directions, so it claims that some outcomes are better than others. Directionality bases on spatial construction, so tragedy makes room for improvement (hence the proverb every story must have a problem) - Mythical claims sont faits pour que tragedy les anime/give effect.
- Tragic effect is absolute zero/nominal/eponymous/in name only; a premise/mean, not an end (hence every story must start with a priviledge) [how it would end we do not know yet; there can be tragedy before action and event, in fact, tragedy precedes action and event] [a spacial suggestion, the warping of space, which gives a sense of direction to the passage of time]. It does not mean that something bad happens in the end (or anywhere for that matter), but (no matter whether it does or not or shokingly or surely so, it is united in the springboard) that at the start of (or along) a journey something can get better. [The claim that something is good is invariant of its outcomes. Therefore we do not seperate good and bad endings/happy and sad stories into different criterias. Anything, good or bad, which relates to the room for improvement, is a tragic effect. To a bad thing; in which and in all and any case, min tragedy max effect applies] [Nevertheless, it is true enough tragedy has/has in store/awaits something bad, thus every story must have a problem; but nothing more than a problem awaiting a solution, so the bad is not necessary unpleasant
- "May I remind the Secretary of State for Defence that every problem is also an opportunity"? The purest kind of tragedy are soluable problems. Thus oswald^ asked for "a gallon of boiled water" - that is the problem; and he "lifted the kettle himself and poured the contents into his canister" - that is the solution]
eg Tragedy happens to other people (eg nun finds love) - It gives a positive feeling and gives gives efficacy/weight to that positivity (eg fortune).
- The effect can be increased with tragedy [more room for improvement, more possibilities, more ways it can turn good and turn wrong, more potential for escalation, wider and more prominent/differentiable/significant demarcation between good and evil] but the correlation is indirect (at other, if more unusual, times it may in the other direction require joyous elements, hence in name only)
[At any rate tragedy is about good and evil, it needs not incur actual tragedy to give this effect; but if it does make use of actual tragedy, then the event has to be understood in connection with/a responsibility to the claim]

^"Precisely because of the clarity it offers, it really is the best of the lot by far": Dahl's adult work, taking on the subject matter/taking their subject matter from deception, have a sincerity absent in his children stories, whoose "devil's island he would be the first to try and escape swimming north" to the home base of innuendoes and cigerrates and pool tables.

tragic effect responsible sustainment/sustainable development; unforgiving and unforgivable tragedies
Good utilization/duty of care to implications of bad premises (nun blindfolded, concubines betrayed)
And of course one can reach the street faster by leaping from the fifth floorthan by going down the stairs, but in what condition

Equality and liberalism is the most exciting relationship announcement since eine gesellschaft stachelschweine drängte sich an einem kalten wintertag; which in turn crosses the high baluster on that balcony where "romey's lovey wovey poems that won julie's hearty wearty are all writteny witteny by mewee I am afraidy waidy". "But I am in agony? That is love for you"; now superficiality

becomes worthwhile, abuse meaningful, contrast has content and conviction; health nice and comfortable, according to what is friendly. Today's world sees a lot of action, what with all that multitexting and validating and ghosting and "walking in a loud shirt in a built up area during the hours of darkness", elaborated and easy to understand - it "takes an attractive, elaborated, meaningful theme"; (like schoenberg's theory of harmony) I turn to longstanding and undistinguished structural archetypes to give a wicked explaination.
[Now is min tragedy max effect fully observed and never is effect more pronounced, so an explaination is uneccesory (therefore I turn to old forms) and (since ubiquitous increase or fairness or immortality are irrelevant) improvement is impssible]

Indirect correlation
eg contrast and specificity: Comparison is not innate to tragedy (thief of joy); it is only a distance marker towards a direction, like markings on a ruler. So if comparison is used, its size has no direct effect, without participation in the improvement matters movement, "the center and each of its exhibits would lack a raison d'etre".
eg Comparison may efface a short or long distance (which is the degree of tragedy); but nonlinearly, as the measuring unit varies with it, and it is often the short distance not traversed which produces greater effect.
Its main function is to emphasize that interactions are self contained, it directs specfic attention to and specializes enjoyments.

Nominal tragedy is a upper hand/priviledge (eg pretty priviledge); the prerequisite.
Increasing the tragedy becomes upper hand but handicapped, thus increases the effect/unfairness through comparison with less/not equipped and equally/less/not disabled, either disabled still too big to fall OR too disabled but had it been any less still standing/on top/top of the mountain (eg the villian in tian long and lu ding ji). Tragedy is not directly correlated to effect, equality is undynamic and virtue vs vice uninspiring; the middle option, less and still or had it been any less, bookends the accomodability of the disability, a comparison without borders is ungrounded and formless. (Disability is of course unhealthy, but it may impede only the getting into and ends in the starting of a relationship; the disease spreads if it is used as an excuse for abuse and accomodation, in this case, minimalism pairs less disability with more excuse, but re above the result may be disturbing [ie priviledged but disabled vs disability and priviledge; for it to be unhealthy the priviledge must be of the accomodation of the disability (re misra)) Maximizing the disability gets to comédie fantastique (eg monk). At this point tragic effect has not yet ever produced a bad ending.
ps A story must have a problem in some point in time, but it does not start with a problem; it starts with a priviledge, then it says upper hand but handicapped and tells a story (eg "you are a wizard/the son of god" but).
Going further is actual tragedy; improvement impossible, melancholy, not pretty, degredation/whittling down of spirit/no longer human (eg 阿Q, true detective) etc. When tragedy becomes actual tragedy, ie handicap/lower ground for a greater rise becomes an impossibility/flat fall, excitement morphs into discontinuation.
ps A sad story starts all the more with a priviledge, ie it is a beforehand upperhand. Les miserables, for instance, simply flips the cause and effect, pretty but without the oppertunity for pretty priviledge; in order for true detectives to degrade and for the montage to be a contrast they must be poised for great things; doestoevsky cries about starving children, melancholy moans about middle class monotony, in the same way, the misery comes from flipping priviledge with a lack of expected success. ie Tragic effect, hence every story must have a problem; but tragedy is in the premise, hence every story starts with a priviledge; that it has a bad ending simply means that the tragectory is to go downhill from there/the rock rolls down, but virtually no story does not start at some high point and with some potential gravitational energy in one way or another.
As tragic effect goes beyond actual tragedy, it does not go along with it but cycles/dials back and abandons the situation; pretty(/in stock/at home/aligned not handicapped/represent to the fullest/cured) again (like blackadder's poppies

field), eg qiao feng bridge, wet slobberly lips etc.
Finally tragedy mixes/mixes up/mingles with idealism, and puts nominal tragedy in reverse attainment. It is the last stand for directionality and the tragic effect is the most heightened, the prerequisite is correspondingly the highest (the responsibility even less than a hero) - "Putting words into action needs no introduction, one of those encylopedic entries with the opening phrase widely regarded as one of the greatest, he need not tell who he is because all the others do it for him; rather, he is properly introduced by some admirers (who were then his auditors) who repeats back to him what he himself has already said on some previous occasion." So destined for success/written in the stars that melancholy cured is guilt affirmed. In traditional class settings, a lot has to happen between the characters, for gross negligence manslaughter the standard of care is high (adomako) and the risk must be of death (misra) - "I affirm that I am guilty before liza"; in the modern world, there is more action in simply ignoring or rudeness or being dislikeable.
À cet instant tragic everything is so full of hope and so definitive in direction and height, and their combinatorial paths and accumulated consequences is anime; snap back to reality, idealism crashes the party.

A story is about good and evil; in turn, fariness measures our want of hope.

(enough re fair enough)
Fairness exists only from that moment in which hope begin to the unproductive begin to miss it. Before that it does not exist, for the artist does not need it. To him prejudices is enough. To him it is enough to have expressed himself. To have said what had to be said; according to the laws of hrs nature. The laws native to the genius, however, are the laws of future generations. The mediocre resist them simply because these laws are good. In the unproductive man the resistance to the good is such a strong urge that, to cover its nakedness, it desperately needs the beauty that geniuses unintentionally afford it. But beauty, if it exists at all, is intangible; for it is present only where someone whose perceptive power (Anschauungskraft) alone is capable of creating it does create it, through this power alone, and creates it anew each time as often as he perceives. With this perception beauty existsl as soon as the perception is over, it is gone again. Everything else is idle talk. The other beauty, that which one can possess in strict rules and strict forms, that is the beauty the unproductive yearn for. To the artist it is of little interest, like every fulfilment; to the artist the yearning itself is enough, whereas the mediocre want to possess beauty. Nevertheless, beauty does give of itself to the artist without his having sought it; for he was indeed striving only for integrity. But the artist attains it, for it is in him and he merely expresses it, he merely extracts it from himself. And beauty is in the world only by virrue of one thing: by virtue of the congenial excitement in the nature of the nongenius, by virtue of the ability to suffer, to sympathize with what greatness experiences. As an accompaniment of that great capacity for sympathy that arouses the average person, as a by-product of the accomplish- ment of those necessary tasks that the genius performs in his penetration of nature - as such beauty may very well exist.
Die Schönheit gibt es erst von dem Moment an, in dem die Unproduktiven sie zu vermissen beginnen. Früher existiert sie nicht, denn der Künstler hat sie nicht nötig. Ihm genügt die Wahr¬ haftigkeit. Ihm genügt es, sich ausgedrückt zu haben. Das zu sagen, was gesagt werden mußte; nach den Gesetzen seiner Natur. Die Gesetze der Natur des genialen Menschen aber sind die Gesetze der zukünftigen Menschheit. Die Auflehnung der Mediokren gegen sie ist genügend erklärt durch den Umstand, daß diese Gesetze gut sind. Die Auflehnung 760 gegen das Gute ist im unproduktiven Menschen ein so starker Trieb, daß sie, um ihre Blöße zu bedecken, sehr dringend die Schönheit braucht, die die Genialen ihr unbeabsichtigt schenken. Aber die Schönheit, wenn sie überhaupt existiert, ist unfaßbar, denn sie ist nur dort vorhanden, wo einer, dessen Anschauungskraft allein imstande ist, sie hervorzu¬ bringen, allein durch diese Anschauungskraft sie schafft, sie jedesmal neu schafft, so oft er schaut. Mit dieser Anschauung ist sie da, sowie die zu Ende ist, hört sie wieder auf Alles übrige ist Gerede. Die andere Schönheit, die man besitzen kann in festen Regeln und festen Formen, diese Schönheit ist die Sehnsucht der Unproduktiven. Dem Künstler 770 ist sie

nebensächlich wie jede Erfüllung, denn dem Künstler genügt die Sehnsucht, aber die Mediokren wollen die Schönheit besitzen. Den¬ noch gibt sich dem Künstler die Schönheit, ohne daß er sie gewollt hat, denn er hat ja nur die Wahrhaftigkeit angestrebt Nur die Wahrhaftig¬ keit ! Versuch sie anzustreben, Unproduktiver, wenn du’s kannst! Aber der Künstler erreicht sie, denn sie ist in ihm und er drückt sie nur aus, er drückt sie nur aus sich heraus. Und die Schönheit ist nur noch durch - 394 eins in der Welt: durch die kongeniale Regung in der Natur des Un¬ genialen, durch die Fähigkeit, mitfühlend zu erleiden, was Große -so erlebt. Als Begleiterscheinung jener großen Mitfühlfähigkeit, die den Durchschnittlichen hebt, als Nebenprodukt bei der Verrichtung jener notwendigen Arbeiten, die das Genie in der Durchdringung der Natur leistet, mag die Schönheit wohl Vorkommen.

der künstler hat sie nicht nötig, ihm genügt die prejudices

La loi du marche in increasing reciprocity/increasingly closed economomy (known scientifically as autocrine signalling):
Apples to oranges < Adequate but insufficient consideration < Single currency.
The prerequisite has the greatest expectation as a compound inequality (currency exchange is a rebuttable pressuption of some deficiency and golden apples are a nuisence).

In order to be truly and securely adequate, it must be sufficient; specificity is adequate but insufficient consideration.

Specificity is the ability to tell apples from oranges; all roads do not lead to rome.
Specificity defines the morality of tragedy. It confuses its directions; makes them a matter of convenience which in a comprehensive transport network can go somewhere entirely different with the slightest change of mind (known scientifically as butterfly effect); and produces a map of the whole area - "God, it is a barren, featureless desert out there; the other side, sir"; and so makes them into myths, faits pour que l'imagination les anime.
[When all roads lead to rome, the direction is clear, but general and ill defined, and going from one place to another is incovenient; with specificity, a slight change in settings makes a vastly different tragedy and vice versa a slight change in tragedy requires a completely different set of prerequisites, so one sees clearly the relationship between tragedy and effect, sees no difference in where one stands on the map, and confuses the direction
ps Equality/mcluhenesque tragectory from dostoevsky's children to middle class/modernity/technology/overcoming vast distances solves the clearity paradox, by adjusting to grounds where prevails tragedy for tragedy's sake and makes irrelevant all the head digging into the sand; in this way the direction is clear and the relationship between tragedy and effect also is clear]

An interesting story progresses in stages. ignominious inversion When the main stage is unsuitable for the intended exhibitions, they settle on and for lesser venues.
When you have the best two together, his radiance overshines all competition and all of the spotlight falls on/everyone else falls for him. Ie regression through prearranged preeminence(doubling down on a wrong doubles the wrong, side effect tampers the meter to give ignominious inversion). [regression descriptions include the lesser As happiest moment is the (frustrated) oppertunity to die with B, and even lesser A manufacturing this scenario and succeeding; in a plot twist bit they have encountered as toddlers] Within this strcuture of company and co, to distinguish all the As, the best of them keeps to himself, under a low ceiling do not bang head against wall; the worst of them condescends to a pairing with another B.
On the otherhand, the mismatch is squandered in parallel and utilized in diversification. Ergo, A and B + lesser A and bad B (road taken) appearing better; good A and good B progress possible, good A and bad B progress impossible.

terminal stage - Distraction by they deserve better/it should have been otherwise/what if

Easily find out some other way and the road not taken/roadblock
Tragedy - Distraction for road belatedly taken (inverse of "I took off my coat and covered her chilled shoulders. Afraid that she might look silly and unattractive in a man’s coat, she threw it off" is killjoy) + No room for progress (pretraversed masoch's demarcation) ps the implication of belatedness is ordinariness, ie little side effects

Faulty memory is a ubiquitous trope; eg invitation from someone else to doctor their certificate, at increasingly higher points on the ladder - disposability to (seasons of blossom to your heart will be broken to) desirability from their desperation.

A story which balances/is grouned on the weight of an adjective is at the brink of toppling fragile.
Eg maupassant necklace; irreversible attainment

?orwell tolstoy religious morality and tragedy

}

It is not uncommon for an ending to get ahead of the credits at some length, when there are still motivic strands to warp up where the main line has dried up. Sometimes the developer puts in an easter egg to thank his patrons for standing by him till the end, but it was done perfunctorily, and the reader is left with the impression that it is an apology for the scrambling finish and afterwards rambling on. It remains for somerset to combine his deformed ending and coda "into an event of consumate importance":
The story ends on section four with the maturins moving out. The hallow they left behind springs a splendid anticlimax - "I cannot believe isabel has changed; she is still more beautiful than her daughters".
The chekhovian coda (boosting about the eminence of a formality with beginning and end) puts the nail in the coffin; it kicks its characters out and claims the credit for a proper sent off.

Yardsticks - A standard for judging the work of pupils, ie pointing out that which is without doubt bad, that which has at least something moderately good about it, and that which if observed can do no harm and and can sometimes produce significant improvement; the most meaningful is to make "an exception to a rule I refuted".
Bad claims - The premise is so "poor, deformed, warped" that "the problem the author set himself remains unsolved regardless of how it is supposed to be solved by the reactions of such unusual individuals".

Good and bad is not relative/by way of contrasts. Its comparison, by adding guests, without adding room for improvement, is hilbert's hotel. [There are two ways: characterless guests in a pyramid scheme of coordinates in a food chain OR circular musical chairs A wants what B has etc (solution to the cubic equation is road taken)]
Mass buffing: The complexities and nuances which, in my mind, will spring into a rich and fantastic flawer under the right soil, and whose seeds I have dutifully selected the most magnificent tree hallow to be planted in, proved hallow; and the trunk which had safekept them was more like a skeleton arm, so the tree is cut down to be made into logs or floated down the river to a sawmill^; instead, I install a small and strong fluorescent lamp underneath every common flower over the faintly glowing forest, such that they all are beautiful equally and uniquely equal.
^Regression to the mean - and the wood on which grew the rich, fantastic flower is no different from a thousand other trees in the primeval forest.

To produce a cure out of side effects is to increase the speed of light by emitting it out of a shuttleship; wearing the emperor's new clothes only makes

ordinariness transparent.
Eg Dynamic purity explicity stated not to take in the protagonist's glow < monk takes off his blindfold and likes what he sees

Psychoanalysis is the psychology of christianity; both are popular for their linearity and historical records/tipping points/significant or traumatic events/moments of epiphany.
It is popular in stories because it fits into the novel form, which depends current developments on backstories.
It is popular with critics because it is compatible with chronology, which depends development and role on epoch.
It is popular among sinners because it subscribes to categorical personalities, and yet "we are all different"; hence preverted psyche with an unconsciously conditioned past, to be educated/suppresed/decompressed/cured.
It is popular as a fact check. Questions of what is, eg will one ever/still one would not; or cause and effect/crime and punishment, eg whether A causes B or vice versa and in general is B part of A (which is the crime for which punishment is due)? Is B the side effect of to be or not to be (compulsion or resistance/too far or not enough/forces pushing it further or opposite forces holding it back of) A? Is the confession true or chemicalized, weaponized or otherwise coerced under medication? Where there is a cause there is a cure; heureusement, all of psychology is a chicken and egg problem in a schoenbergian embryo.
It is popular as an operational substitute to original sin - Hypocrisy, from which ink blot test are drawn all cause and effect. We are justifiably angry when other people are hypocrites, our anger are justified by our own hypocrisy, and therapy calms us by the justification everybody is a hypocrite; hypocrisy is the new sin, hypocrisy is original, to be human is to be a hypocrite. It popularly relinquishes "the chiefest and dearest, our personality and individuality".
It is popular as a conspiracy theory (with the emotional range of a teaspoon). A parallel timeline, an alternative connect the dots coming to a despicable deduction/"irresponsible speculation"; what it does not say is what is friendly.
It is popular as a charlatan. It cures, everything cures, because all placebos have constant therapeutic powress. What it does not specify is the direction; joy is standard, "so his cure is like medicine for the healthy". Its wantoness is put on full display on its cautionary label - For inward use only

(Psychology without physicality can be cured (eg with slogans not confidence but lack of anxiety) Physicality unlike psychology cannot be cured) ; yet "my liver hurts" for malice "sticks forks in our legs between courses".
It is popular as internal vs external; in turn, internalization is popular as just world fallacy. Inwardness and fairness are in a pact united by want , disguised as a practical response/emergency team/unlikely alliance (it admits that external triggers internal, and perhaps the best of all cures is success, yet is it so difficult to believe that a mindsest may be correct or incorrect in different circumstances (ie it is wrong only when unsuccessful), or so useless to provide medicine to the needy? the trigger trolley is a malicious concealment of assumptions/undeclared political donation in the compaign to control what we can control. (it is fine to want what you want until you cannot get it, then you are shallow, nowadays you need an iron clad alibi just to; this is the practicality rebuttal but I disagree, there is nothing wrong with adapting to circumstance, if you cannot get what you want you can be asked to change, and if mindset displays different behaviours it is perfectly acceptable for psychology to respond to the behaviours which arise out of circumstance)

Hope is indiscriminate, melancholy cured is guilt affirmed. In the same way for both ich bin gesund geworden; the pessimism for its worst, even when the disillusion with its good pushes beyond its best to its demise, is blind to see that tragedy is our hope, and in the fury to burry it and its head in the sand, directionality is lost.

It is cooler not to read into rudeness, but to smudge and relax it over a smooth surface giving the impudence the imprudent seconde fois la chance.

(eg When someone says I do this as a special exception for you, what does he mean? It may be building rapport, or patronising a normal request. When either facts can be fitted, the same approach avails - Much obliged, I will make sure to get your help next time. Moreover, induction of character is situationally independent and has no detective work to be interrupted by this inflexible ubiquitousness) [Cut]
Its obvious opposite is badmouthing behind his back; to see that both are true (instead of voluntary assumption of evil) is to the insensitive an excercise for authenticity - "But now he wants to introduce his next idea; a minister with two ideas"?

The first inversion of a seventh chord, ie the appendage atop its fifth of a second, collapses the intervallic strucutre. A progression can be lead astray thus (then backtracked by reinforcing the root) - Beethoven Piano Concerto 2 Mvt 2 Concluding Cadence. It has the inevitability of the divine right to rule. But, to this challenger without signifiance, excessive and undifferentiated supression is tyranny rather than foresight; a balanced approach takes account of the threat level of the insurgency. It takes advantage of the appendage, its capacity to act as a trojan horse for a different key - Wagner Tristan Prelude V-I/C#m-F#m enharmonic modulation by D#. Rather than to prove the inevitability of one path, it is to establish a harmonic link.

Pascal's wager is a weighting. Miscalculation is forgivable (I side with nietzsche over russell that christianity must be criticized, not on its logic (wastes his sunday morning in ridiculing such stories as that of jonah), but morality), but not malicious concealment of assumptions - benevolence of god^. One must wager, but on his own terms - "Epicurus held that two of the greatest sources of fear were religion and the dread of death, which were connected, since religion encouraged the view that the dead are unhappy. Most modern people think of religion as a consolation, but to Epicurus it was the opposite. There is therefore no ground for the fear that we may incur the anger of the gods" ^Ces couvents ont leur règle, significativement copiée sur celle des communautés religieuses. Le curieux plaisir, qui s'exerce au commandement on se lèvera tous les jours à dix heures, laisse paradoxalement le souvenir d'une hideuse chasteté. Et cette œuvre érigée à la gloire du libertinage se trouve parsemée de cadavres de libertins frappés au sommet de leur génie.
Schopenhauer is called a pessimist for saying that man cannot will what he wills, yet it is psychology which goes the full length to deny him from doing what he wants. It normalizes a species, and cures him by finding out from his biography what deviates his development, needless to say his pathology is his past and the healthiest specimen is given no time to spend on this earth to shape his identity; as to his future, if only he will take the first step out of his shadow, he shall see for himself that private connections need not be broken down into a matter of frosty porcupines, and anything that he has invented or settled into need not be so, and that one way or the other they express no liberty or character. "What makes you conclude that man's wanting so necessarily needs to be corrected?" "His cure is like medicine for the healthy"; his inevitability is his person, his success is recorded in his psychology not history, his fancy he seeks to prove true. Ivan wagers sade's idealism as a platitude - Crime and punishment; "there is no reason for the innocent to suffer for the sins of the guilty; and if they do, and they do, god either is evil or does not exist"; so, having tolerated questions of cause and effect/crime and punishment and faced the consequences for our actions, in this world is final and lasting justice, and chasse de ce monde un dieu qui y était entré avec le goût des travail inutiles who changes criterias afterwards to disintegrate our subjective efforts under fairness. Crystalized in his refutation - Paradise may exist ("if it was even proffered to him"), the points is I would not go. Qills are not a defense mechanism, he wants them and they are grown.
Afterall, religion is is a matter of morality. Expectation cannot be improved/better stimulated by a more realistic simulation [ie if heaven is a ubiquitous increase in quality of life, human psychology is unchanged re mass buffing], and fundementally tragedy breaks down in idealism, so it is always the best of all possible worlds/"one of the maddest countries (fry and laurie)" which allows their imagination between and beyond and "even slightly to one

side" of the ideal [ie melancholy cured is guilt affirmed hence the entrance to eden is original sin; plus if heaven is fairness, it ridicules our toleration of cause and effect]; and if life is not tragic [ie and if heaven is immortality, the preference of desire is that it is contained/expressed in itself and not an accumulation/duration; death and immortality and the inevitability of one or the other are irrelevant to the universality of human psychology (this is in response to the purported "nihilists contend that the inevitability of death makes all ambition in life pointless"; the question of suicide is still more important to immortality, eg brave new world], une seconde fois la chance is imprudent and afterlife is hell. [Cut]

Correct calculation: Dostoevsky Christmas Tree and Wedding
Miscalculation: Sade Isabelle Le crime se trompe quelquefois dans ses calculs et ce qu'on croit obtenir de lui n'est bien souvent que des remords, which like "hindemith's not infrequent miscalculations in stage management, are not inherently musical but theatrical".

Negation is not self sufficient - "Inadvertent admissions" of "having attained we do not quite like"; "I must escape" (to solidarity etc), hence the solution betrays its tenants.
Original sin - To recognize the possibility of negation is negation. Intention is not a way of life, one does not do negation, nor negate towards a purpose; it is ubiquitously expressed ; it is done, god is dead - I am afraid that he has stayed away too long to come back now; had he come back a little sooner he might have corrected our evil ways (john cage schoenberg). Therefore its dislike is like les estomac de étoiles; inhibition pscyhoanalytically appropriates mépris into disgust. Il redescend the magic mountain where the man tastes the best of all possible worlds, self understanding/the preferences of desire "is like looking at a flat and gray tundra expanse and not expecting flowers or mountains"; je laisse/leave off au bas de la montagne in the suffficiently distant mousehole, I have nothing to do - "If man is condemned to be free, voluntary acceptance is impossible; free will can only imagine authenticity as a double perjudy/more equal, especially esteemed is its child's game règle, tolerating the guide of neither cause nor ends".

{new direction, how it would be different than what I have done, on that basis or other than that this is what I will do, as the saying goes "I will now live my life", to live a full life/live it to the fullest extent, to start a new life/anew, to find one's burden again or a different burden, goes back down the plain where he has to climb back up (ie strive for the heights) again but with a newfound conviction (eg from the psychology of futile labour) or direction or a different mountain (the where is the implied ending/direction, this is the place where this will occur, the again simply means that it is a repeat and instead if it is different and it is the same difference with transience and stagnation, so to me je laisse is of a completely different spirit). It would be like the implied ending of the magic mountain or blackadder's goodbye. Because happiness is to want regularity; it will always be unhappy with a direction, with a direction it will always be its subversion in implicit or explicit circumvention culminating in that doestoevsky summery of existence, it can only be with an intention; but an intention is not a direction, it does not mean what one will do for it is ubiquitously expressed in all of them (
Intention is the opposite of a direction. Going back down the magic mountain you are less confused, you know what to do, regardless of the intention which gravitates towards such a direction; whereas an intention is ubiquitously expressed, for the invariant will has an answer to all situations (ie suppose there are ten things one can do, one may want A or B and still any of those ten things are what one can do; a direction tells you what to do, an intention does not, instead it has an answer to all situations; if one says I am going to do number one, it is a direction, but it says nothing of the underlying intention, still one may want A or B; and my point is that the resolution, the cure, the psychology (eg of futile labour) of life does not come as a direction, and to have a new/less confused direction at the bottom of the magic mountain (eg where he will have to push it back up again) will always be a needless cure like medicine for the healthy, for melancholy cured is guilt affirmed). [Ubiquitously

expressed, hence in eternity is its adequate expression; moreover, if there is direction, then self understanding gets us closer to the truth, instead our development in one direction at a time must be a misrepresentation, form is peeled and the truth emerges; ubiquitously expressed in all situations, hence nothing to do, and never any less confused] It is not futile labour/artificial paradises, but invented tasks/artificial preferences and mythical mountains qui ne doit pas être surmonté par recorded history; therefore there is no point in doing regularity and doing pretense, one must intend it. It is futile labour not because of absurdism or the rock rolls down, but because it is a magic mountain, it is a myth. So there is no top of the moutain, "it is like looking at a flat and gray tundra expanse and not expecting flowers or mountains"; similarly, one does not come down with a direction, there is no base "where he will have to push it back up again". It is not recurrance in the state of the universe, but invariance in the state of human psychology.
Questions of what is are irrelevant; the point is what do you want. Tragedy is the basis of life in the want of hope and rejected the in the want of regularity; this is true regardless of what is the state of this world and your state/where you stand in it. (this is the intention of idealism; the populist view of idealism is that it corresponds with perfection, and it matters most in immortality and you stand in a pedastal and quality of life is high, as in the opposite direction there is always the caveat that an unenjoyable life would not suffer trampled food; il n'est pas de destin qui ne se surmonte par le mépris, is not in essence a method for dealing with hard times)
re stranger indecision - to want direction, hence ce ne voulair rien dire/signifie rien means inhibition; whereas to want regularity it means nothing means nothing
in the same way, self understanding brings freedom (even if the will is restrained by our personality and no end of paradoxes), hence the implication of freedom as well, dolby is free, a free elf.
Instead, I have no idea of what I will do or won't do; there is no direction but an intention, happiness is to want regularity; I leave behind/off at the base of the mountain in the sufficiently distant mousehole, I have nothing to do.} VS

Henceforth unceasing effort - Confrontation/constant vigilance/rimbaud's surrender/to fight and fight again and keep fighting and kept at bay though never quite eradicated/the blade of the razor's edge/le goût des travail inutiles - la lutte elle même vers les sommets suffit à remplir un cœur d'homme/solution betraying its tenants - culpabilité raisonnable sans prétention à une impossible innocence.

{Implied ending of a new direction - Zarathustra/castorp/blackadder goes back into the world, with a new direction/resolution, he will now life his life, to live a full life/live it to the fullest extent; Implied ending of freedom from self understanding - dolby is free, a free elf}

Schopenhauer is not an "incurable romantic" - The saint's purpose is to come as near as possible to nonexistence, which for "a survival instinct so easy to understand that an explanation is unnecessary", is preferred to a drunk (sober moments were sadly frequent) and cannot be achieved by suicide.
The confusion surrounding idealism and realism spreads to the conflation of everything is permitted with dangerous; vice versa, mistakes mysticism for intensification as the way to tranquility, and its method discipline for distortion (nevertheless, the therapeutic powress of placebo (by nature of it being a placebo) is constant across treatments).
Tension is repose - "It is possible to find peace, even in the city, but only if one opted not to be a part of it".

Pretense is a humanism; its absence is no longer human: In three snapshots - Childhood, other people carries out and shapes his pretense for him. Adulthood, he pretends for other people; pretense is nach den gesetzen seiner natur. Moving on, the author looks beneath it and finds nothing; there always is nothing without pretense, it was not hallowed out undercover.
Somerset's mirage is a pretense; "If that mirage were ever to evaporate, I would have no alternative but to leave town" - "I am surrounded by vulgarity; I must

escape or shall go out of my mind".
ps travail inutiles vs unjust enrichment is vulgar - his heureuse sera toujours, so his cure is like medicine for the healthy; if he was anxious from crucifixion, then the last supper would have been the necessary compensation. All one hit fiascos ("to find a moment that will be enough to guarantee a lifetime") should pretend to be the teacher of literature. At any rate, the transience to revisit old places (eg house of the mezzazine) is a cheaper descrepency than to look forward (eg white nights/in the cart).

Motto of artificiality: Oswald mosley david frost - "In life always try to do things gently"
Law of artificiality: "Promise for nominal consideration is just about the clearest and most adequate indication of intent"

Blackstone's ratio wagers both sides of the same coin - be right vs do not be wrong. Prioritize convictions over miscarriages, is not strict, but loose. Strict, errs on the safe side, arrests everybody, two for one crime. Loose, rolling admission, first come first serve, case closed. Similarly, the pressumption of innocence is the paradox of pressuming that both sides are telling the truth; because in the eyes of justice, they are on the same side.

The stranger is one proposal - "Elle s'est demandé alors si elle m'aimait; I, of course, couldn't enlighten her as to that/to which I had nothing to say, so I said nothing"
Dostoevsky has no action - He attends a party and crashes it with a quarrel; most of all he raises his head, "indeed, I had to raise it sometime; precisely because I was ashamed to look at her, another feeling suddenly kindled and flared up in my heart", cowardice mistaken for good sense. At first, a look as if of perplexity, even as if of fear, came to her face, but only for a moment; she embraced me rapturously and ardently.
It has less (has its head cut off) and is correspondingly more romantic; perhaps a bad example - Elle m'a regardé tu ne veux pas savoir ce que j'ai à faire? Je voulais bien le savoir, mais je n'y avais pas pensé et c'est ce qu'elle avait l'air de me reprocher. Alors, devant mon air emparé, elle a encore ri et elle a eu vers moi un mouvement de tout le corps pour me tendre sa bouche.
It too should copy from the teacher of literature. When he is jailed the focus naturally shifts away and should not search for the same faces, so it should be halved into two storries. Part one is self sufficient with a contrast of indecision - "I said nothing" vs "j'ai pensé pour la première fois me marier" (a murder need not be involved, or it may simply copy from sartre's the wall).
[Cut]

Hallucinations are heavenly dreams, the dreamer roams in the underground; pleasure must be an intensification.
Tragedy entertains artifical paradises (eg brave new world), negation constructs artifical preferences - Une règle du jeu qui n'était pas sérieuse et qu'on s'amusait à prendre pour telle.

Fairness is removed/sufficiently distant from and unmoved to our choices and emotions, and in asking as to its wherefore and reasonable purpose, personality is a teleology rather than a psychology. In return, whereas prejudice with its absolute yardsticks affords good and evil a personal morality, the forage for objective function razes it into the desolation of ethical obligation.
In a pact with (disguised as in response to) unfairness, stoicism etc is the same evil turned inwards. Their adaptation to the worst tragedy, even when the disillusion with its good pushes beyond its best to its demise, is pessimism. Schopenhauer "wills what he wills" fair, thus "preserves the chiefest and dearest, our personality and individuality." In the enthusiasm to actually distinguish their disillusionment from realism, the fantasy carelessly reveals a wish contradicting the spirit.

Demons is the fantasy^ of the mousehole man. In the mousehole, his insult leaves no mark (er mir und vollkommen forgets habe, vollkommener als ich ihm) and its therapeutic powress is wish fulfilment; in paradise, guilt is affirmed, that

delectable guilt which summons salvation, making him superman. It is the dreamland to "compensate like mad".
^Inhibition put into tragedy. Some say it puts words into action; but it is a theory of no action, and a fantasy is where activity weds success.
ps Comedie fantastique - Mais je me figurais malgré tout que vous m'aimiez follement; et vous, vous espérez bien m'aimer un jour.

"Each voice always had the diametrically opposed character to the voice whose child and offspring it seemed to be" - All emotional associations are complicit and commensal. It cannot come clean; to wash the bad is to mute the whole. Consequentially, it has no cure.
For tragedy, the congruent correspondence to circumvention is implicit impedence. To the want of a thing, it may seem an evolutionary mistake/freudian pathology, but it is to validate and give confidence to the want of hope; conversely, negation is not nihilism, but to return the purpose to the thing in itself.

Implications sincere to their prejudice, are perverse, and have no use or support outside of its morality; Solutions betraying their tenants, are orthodox, and set a precedence for their adoptation without accepting its premise.

Somerset creates character without the impurity of role mandated descrepency. They are not paired into dichtomies/caged into a table of contrasts(eg sophie vs suzanne)/planted as figureheads for some way of life. It remains only to be enumerated, larry is balzac's boring doctor, and its heroes are elliot and isabel (Tell don't show - I missed her; She was quick on the uptake and bore no malice).
Dostoevsky, interested only in himself, contrary to balzac's assortment of social species, colonize every scene by the same cast of characters vibrant with no action.
Somerset is dostoevsky's protege - Quintessential anti existentialist, and all (but one) of his works explores passion as perversion, sympathy with pragmatism (eg man with a conscience/culpabilité raisonnable commits a crime of logic):
Which pours water on the ambitions of planned economy/historical rebellion (eg lotus eater); but shouldered on the common sense that "if his back ached from work", then "grey by now is still a little redder in the face and and a good deal heavier" is the necessary compensation and does not ask emotionlessly to its wherefore ("only a year older, the fair, industrious and worthy" "honeymooning fiance reappear as the shapeless, red nosed husband, no intermediate stage being allowed for"; though I cannot believe that isabel has changed), hence is closer to the bohemianist than the "temperance fanatic" (tanne und apfelbaum); but cynacially carried out in good humour
Financial marriage - Isabelle tears up recalling their brotherhood; "a happy couple".
Self/splendid vs external/vulgar:
Rastignac spends his last penny on his dying friend, who on his dying breath laments to his only friend, "I have nothing to give you save the blessing of a dying man"; but even this obol of corruption to the splendour of vulgarity he had already given away, "my blessing on them, he said, making an effort, his voice died". To dislike superficiality is unhappy - "It mattered very little now how silly, useless and trivial his life had been; his mostly success is not forgotten to a didactic demise (what happened was neither likely not inevitable)".
Eliot reveres lineage as goriot dotes on offspring, and selects his inheritor for mere courtesy, but his eminence approves - "She had chic to the tips of her rose painted nails". (Despicable deduction of disrespect - she misses his send off because the author is careful about pacing).
Everybody wants the same thing(eg isabel and suzanne); if rastignac is the underdog tale, success in their own way tell a class distinction.
Razor's edge goes to show that, without the alloy of symbols, cliches and superficial characters are sufficient to cast a moving tale.

{Lady and the dog and two panoramic chekhov faults}

{- Characters filling roles role mandated descrepency facilitates character creation. Role eg A allegedly has quality X, but in order event Y he cannot have X Descrepency is injustice(eg unjustified fondness/disinterest); Being unaccounted for is not descrepency, eg unexplained why A loves B even though B is bad is unexplained etc
A lovely character sometimes emerges out of the author's clutches dragging him down.
ps saint and criteria of likeableness (the saint is not preferred to a drunk) (despical deductions vs first impressions converging to yardsticks + balance didaction)

Descrepency lies at the heart of of storytelling. Its basis is tragedy, not plotholes; its function is to heighten emotions, and its elimination leaves psychology high and dry. Despicable deductions from descrepency are innumerable; on the other hand, it can only be understood and minimized in one way. What emotion is at play? How does the descrepency accentuate that emotion? It is despicable to, contrary to the character told, deduce character from action and defame a character by his deduced action. Show don't tell is a way of writing stories, not an encouragement to read nonsense into a story. (Furthermore, any contradiction between showing and telling is immediately apparent and requires no deduction) Always believe at first instance what the author narrates, never believe he is showing what he does not tell.
[A place is safe, yet a danger is annualy presented to the protagonist, this is to augment the unsualness of the danger/adventure/hero's skill; a character is fair, yet he adjudicates unfairly, this is prepare for a sentiment/scene etc; the supporting cast around the hero has taken precautions vs everybody else is taken by surprise, the rebellion is disorganized vs organized, all of which are organized according not to the hero's needs, but the author's, to the scene at hand, they do not reveal easter eggs, but reflect the structure of the tragedy, they are not an additional detail, but an ingrown feature. Every descrepency is related to the treatment of the structure (and good descrepencies are good treatment of the strucutre), they never reflect plotholes or irony]}

Upon the rejection of tragedy as the basis of life (chasse de ce monde un dieu qui y était entré avec le goût des travail inutiles), pretense is the ideal basis of aspirations/healthy balance/mesure et démesure/reconciliation with a preference for intensity. Its specific sentiments are myths, magic mountains qui ne doit pas être surmonté par and unrequited/out of a pact and unprerequisited with/in/for recorded history, faits pour que l'imagination les anime
(Specificity is freedom contra directionality; all roads do not lead to rome, but this can only mean that to where it can only be lead by the road not taken, for it is not legacy/artefact but metaphor, upon the map understood to be true - "God, it is a barren, featureless desert out there; the other side, sir"). Steppenwolf is an ungrateful beast - "Wollen als ganzes geliebt werden".

And even if someone should succeed in proving what is now only their apparent lack of influence, it would nevertheless be wrong to conclude that they must then always be without influence. On the contrary, it would be more correct to try to find out what artistic means made it possible to paralyze their influence. Even the ninth chord arouse doubt in the hearts of the theorists, instead of thought in their brains. Not once has the nature of the chord been described with adequate precision, how then should we know what is not a chord? Obviously new laws could be given here, if such were our aim; on the contrary, we ought to apply the earlier laws correctly or extend them. To show that the key does not necessarily have to break down by virtue of their appearance, that they do not have to modulate, was more important than to show the contrary, that they can modulate. Even the simplest chord can modulate.
I have shown that tonality does not spring from any inevitable requirement of the fundamental tone.
And even if someone observes what is now only their apparent clash with amenity, it would nevertheless be wrong to conclude that those artifacts must always detract from pleasure. On the contrary, it would be more correct to flush out the emotions which ostracize them. Even the most mundane declarations offend the

psychologists, instead of challenging their temperament. Not once has the spirit of expectation been investigated without interference, how then should we know what is unpreferable?
Obviously pervertion can be supplanted; on the contrary, we ought to apply the mainstream ideas correctly. To show that the orthodox welcomes what it censures as obscene, to flesh out the premises and implications of typical aspirations, is more important than to overthrow them. Even the most unsympathetic can set up its mode of operation, but it is more productive to relate them.
I have shown that notions of escalation do not spring from any fixed code of ethics, but is based solely on the effects of tragedy; which, in turn, is universally applicable.

How often do psychologists forget their principles to permit a distinction to write off an experience solely to console their shakened ethics?
Claim - L'aimé est désigné du terme d'élu; l'amant s'irrite et se sent dévalorisé lorsqu'il pense que l'aimé l'a choisi parmi d'autres.
Common indulgement or cheaponing? Alors, si je n'étais pas venu dans cette ville, n'avais pas fréquenté chez les un tel, tu ne m'aurais pas connu?
Principle - There are things more horrible than death
Corroboration or Contradiction? Those who would maim for glory when they would not on pain of death forget their principles
What, than selling soul to the devil, is a more incontrovertible proof of fine arts? Mere existance is worthless, so a starving man would not take trampled food; but a good life is worth suffering through, good, we know already, is subjective.
In the end, it is an excellent allegory to itself. Which of the two is more important? There be things more than life, or those who put this motto to practise do it for things unworthy of such a consideration? 舍魚而取熊掌者也.

{Nabokov on "synchronization" (relative time between codeveloping plotlines) in tolstoy (not to be confused with a single narrative crisscossing the past and present/dào xù): Recombination can either mash the alleles into a kaleidoscop, or more commonly, segment and sequence; the length of each segment and the frequency of insertion of each strand differs, therefore, in a practical sense, especially for omnibus narration, time dilation is the norm rather than the exception, an effect rather than intention. Insofar as the mutations are not deleterious and the organism spared of genetic disorders, the recombination is not a failure.}

The razor's edge has no action, the events are in the footnote. It, building on the magic moutain, puts a thin story in a fat form.
World war two is the cataclysmic catalyst, stock exchange crash provides a timestamp, contrastingly, the energy level is a flat plateau.
This inversion remarkably exchanges the units for the measurement of time: The main chronological events are the uninvolved introductions rather than what they introduce - "I dawdled over my work in paris"; crisscrossing narrations are not to network but to convene - "I will relate now what he told me many years later out of convenience"; in the climax, the conversation paces the customer flow.

Malice is an ideal - "It is precisely his fantastic dreams and banal stupidity and augmented monotony that he keeps hold of" and "prevents development in some direction in which it may be cheated". Social satire turns it into 阿Q精神, la lutte vers les sommets, noble even in le rocher's descend and corruption; given une seconde fois la chance, had it transmuted into a rickshaw with historical funding, this "symbol of our strugle against reality" celebrates.
To be or not to be cured/curiously commanded, malice exerts itself, the malady is not lifted, all is well; it has always a cause to celebrate, et il est plus fort que son rocher.
In hope, from the feebleness of determination for directional movement will and won't recieves its vitality; malice is the strightforward cure to unwashable emotional associations.

Puritans do not voluntarily assume evil, else their apologetics is an empty

defense; on the other hand, "they use their own imagery^ to such an extent that they write off a great deal of the world" as an apology, for wanting to shed the "ridiculous image of a creature six inches high"; and, not to be "surrounded by vulgarity" but "by a sort of electronic wall paper", rule out intimacy as inexcusable, but to be around "people who are in position to make synoptic judgements". Will is moral - Und wenn es schon einmal gelingt, ihre scheinbare einflußlosigkeit zu konstatieren, so ist es nicht nur falsch damit für bewiesen zu erachten, daß sie immer einflußlos sein müssen. Schoenberg would not have in his mind a reference to anything other than music, but this is my attitude on the whole range of human experience. The rejection of tragedy as a basis sets the stage for the reevaluation of its workings. To see clearly what is already and daily at work, to enliven the mundane and comonplace. Le public est curieux de ni parfums délicats ni ordures soigneusement choisies, but is accustomed most of all to carelessness; I seek in everything to be careful.

^Artists are like the apes that congregate on the rock of gibraltar; (lorsque he is sufficiently proximate à la communauté, alors on lui demande de se distinguer des autres) they tend to go for higher and higher niches and more and more stratified ones. His contribution is his paticular isolation.

Packing bags (當下回到自己房中收拾。心想說不定敵人一把火便將鏢局燒個精光，看著一件件衣飾玩物，只覺這樣捨不得，那件丟不下，竟打了老大兩個包裹，兀自覺得留下東西太多，左手又取過案上一隻玉馬，右手捲了張豹皮，那是從他親手打死的花豹身上剝下來的，背負包裹，來到父母房中) and punching bags (阿紫聽他無聲抵受，又覺無味了) are both the same of getting the long end of the stick.

[Life of brain is a useless, specific comedy]
Old man and the sea of colours, makes a small accounting error, blown soon out of all proportion -
"To you everything is black and white, there are shades of grey; I know because I am looking at fifteen of them right now".
[The thick of it is too useful and situationally independent, too little caged in/pidgeonholed and not without uses outside of its sphere; but the golding inquiry, with less punchlines and more structure and parody, is fantastic.
Its tropes retain their full dramatic flair, unimpaired in their applications to dramatic scenarios. They are not "taken and broken to bits, pulled apart, squashed", therefore they do not impart a lovely reek in the hollow of the palm. Melchett reassures - "Do you remember what happened to flossy? You shot him. That's right, it was the kindest thing to do after he'd been run over by that car. By your car, sir"; this solid consolation tunnels through an inner monologue and comes out endearing - "She has the same scars I have and the tears that fill my head flow in her heart just the same. I created those scars and those tears" (innocent man episode eight coda). He misses the delivery of the smoking gun data sheet, his opponent picks it up and shoots himself in the foot with the bullet with his name on it (season three episode five radio showdown), or the thing which is not under any circumstances supposed to be lost, is supposed to be lost, is found and never to be found (episode two twist ending). Nevertheless it does what it is supposed to; it reflects poorly on everybody, and leaves equality to find its reward - "everyone has an equal chance of getting the bad doctors".

- Blackadder season 2 episode 4 graveyard scene(or any of the end credits) - Dostoevsky demons stepanovich "There’s a field there. Oh, she’s fallen"
- Tyrion: We used to live in this haunted hovel. Every night, my family were troubled by a visitation from this disgusting ghoul. It was terrible. First there was this unholy smell, then this tiny, clammy, hairy creature would materialise in the bed between them.
- Resurrection: Jesus gets hanged to death/Wang yu yian jumps to death
Parody: And then death? No, you jump into a corner first
The causal link is removed and the events become fillers/a serial number in a series of unrelated actions(re a coordinate in a food chain)
- This must have been the inspiration for the haggle scene:
DH Lawrence Market day "That is why they like you to bargain, even if it’s only

the difference of a centavo
Implied ending of a new direction - Zarathustra/castorp/blackadder redescend the magic mountain; Implied ending of freedom from self understanding - Dolby is free; a free elf
- Is there in existence the slightest doubt in my mind - "Don't be silly, Nursie. You always talk like this and you always end up coming as the same thing; mad as a cow"]

[Food]

In converse to the best of all possible worlds question having its answer in the universality of tragic effect, I search for idealised specific sentiments, not to meet the needs for a real scenario. Character is induced; interactions are self contained.
Those who value kindness are capable of recognizing it and have the capacity to be; the basic dencency in people to have around one are people with an intuition in reading intentions.
The permitted distinction says what is friendly - genuine faults of character vs unsympathetic intentions (contained/directed) to the relationship.
I like all things soft and cute and softspoken with a softspot for vulnerability, and a bad example is perhaps eugne sue's envy. I destest rudeness, in the gouldian perverted sense of the metaphoric north, an excuse for the discomfort which is part of being around other people.

Inhibition dislikes regularity, dwarfed nonetheless by the disgust for / disapproves mépris, confronted further with the vulgarity of n'importe où d'autre.
"They wash and tub and scrub. Yet here's a spot" - Mépris is original sin.
Inhibition is healthy limits - "Recognize the point beyond which which paralyzes the imagination"
A false diagnosis - One gift I do not have is making easy contact with others, karajan would not otherwise be (er mir und vollkommen verziehen habe, vollkommener als ich ihm; "whatever it is, I am sure it is more forgiving than my plan to get out of this by pretending to be mad") - He went out for lunch with us in milan, for four years he was a totally normal person, the opposite of what you describe (Varnay modl nilsson); his saving grace/"most ingratiating aspect is his" ambition.
Documantary is an apologetic shield, which makes the explaination of the incromprehensible less wicked - "but not even our exploration of it has made me a city convert I am afraid"; il est plus fort que son rollar costa.
So the goods of solitude etc are propoganda, the truth for its employment is poor health.
Existence - "Never before had I endured so much suffering and repentance, but is there the slightest doubt in my mind, as I was running down the stairs, that I would turn back halfway?"